

NEW YORK CLIPPER

THE
OLDEST AMERICAN
SPORTING

AND
THEATRICAL
JOURNAL

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Founded by
FRANK QUEEN, 1853.

NEW YORK, SATURDAY, JANUARY 25, 1896.

VOLUME XLIII.—No. 47.
Price 10 Cents.

THE PROPOSAL.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MONROE H. ROSENFELD.

At this stage, dearest, let me speak:
You are my better part!
A life engagement, sweet, with you
Would satisfy my heart!

I'd study so to please your whims,
On wings of love I'd fly
To serve in all that you might prompt,
While seasons wandered by.

Oh, you would be my manager,
For better or for worse;
And what I'd sacrifice for you
I need not now rehearse!

Each act of mine would please, I know;
No curtain lectures loud
Would make a spectacle of me,
Or life's play overcloud.

A good, far-seeing wife you'd be—
Who play the role are few—
To imitate your prudence, love,
At once I'd take the cue.

Your under-study, I'd be proud
To serve while life should last,
And you would never more complain
If I were in the cast.

The scenes might shift from well-to-do,
And poverty be mine;
But well I know that cheerfulness
Would still be in your line.

I sue to you, my bright soubrette,
Let naught your love debar;
But say that you'll accept and sign
To be my heart's fair star!

VIVIAN.

WRITTEN FOR THE NEW YORK CLIPPER,
BY T. C. HARBAUGH.

I had been three weeks in Paris among the gaieties
of that wonderful place.

A bit of dramatic business had taken me across
the channel in the most tempestuous time of the
year, and my friend thought me foolish to make
the journey, the best result of which would not add
much to my bank account with the Old Lady of
Threadneedle Street.

My mission, reader, was to find a little lady suited
to a role in a forthcoming play with which I fondly
hoped to astonish at least a part of the world and
recruit some failing fortunes.

One goes out upon such a mission with many mis-
givings, but I had become used to them and under-
took the trip in my usual hopeful spirits.

Paris was not unknown to me. I had seen it well
by daytime and gaslight, had studied its thousand
and one phases of character, and had on one occa-
sion looked down into the Seine with wild thoughts
and not a son in my pocket.

But this time I would succeed; I would find my
star and come back with the best of fortunes ahead.

I carried in a little memorandum book an address
to which I repaired at once. My friend in London
who had kindly given me the address said at the
time that he did not know the party personally, but
he understood that Monsieur Mardon furnished peo-
ple in my straits just what they wanted.

I found the house, a little affair in the heart of
the Rue Bogenreux, and in response to my rap a
cheerful looking *bonne* came to the door and asked
me inside. In another minute I stood bowing to
the genius of the place, M. Mardon, a little man with
a dark face, and two magnificent eyes behind gold
rimmed spectacles.

He could not help me. He said this suavely,
after looking me over from head to foot, and eager
to get out of the house, I picked up my hat and rose.

Monsieur was very sorry; he would be delighted
to have pleased me, but—well, the old fellow didn't
take kindly to me somehow or other, and he wanted
to get rid of me.

The good woman of the house followed me to the
door and touched my arm in the hallway.

"Isn't she a beauty?" she said, with some enthu-
siasm.

I looked at her astonished.

"She?" I said, questioningly.

"Monsieur Mardon's ward—Vivian."

"I did not see her."

The woman's gaze fell, and a flush stole over her
cheeks.

"Pardon me, Monsieur. I listened a little. I
couldn't help it, for I am interested in Mademoiselle
Vivian. She is so chic and delightful, so sweet
and kind that, were it not for Monsieur, she would
make her mark in the world."

She cast a hasty look up the steps and then fairly
shoved me toward the door. In another second I
stood on the sidewalk, wondering if the little inci-
dent was not a dream.

But I remembered the name—Vivian.
The long shadows of the afternoon were closing
in around me while I walked from the strange
house, and I turned into a small park on the next
street and seated myself on one of the old fashioned
benches there.

I could not forget Monsieur Mardon and his
housekeeper. They were a strange foil to each
other; the old man so snaky in his looks and the
other pale, but still good looking, with a low, fright-
ened voice whenever she addressed any one.

And Vivian? I could form no opinion of one
whom I had not seen, but from what old Vesta
said, she was a creature to be seen and, perhaps,
admired.

Suddenly there came toward me a figure from
out the shadows that lay among the young trees of
the little park, and someone dropped upon the seat
beside me.

"I thought I might see you," said a voice.

I looked into the oval face of a girl of nineteen, a
face which from the first drew my thoughts away
from Monsieur Mardon and settled them about her.

"Vesta told me what you came after," she went
on. "I am here because I care to see you, Monsieur.
There! don't quit the park. I won't keep you long.
I am Vivian."

I was thrilled by voice and declaration, and re-

member drawing back and looking her in the face
until she blushed and spoke again.

"I want to make my mark," she kept on. "He
will not let me try till he finishes his wonderful
play. It is always unfinished. I have waited. For
ten years I have waited on Monsieur Mardon. I am
to be his star—when the drama is done!"

I uttered a cry of astonishment.

"What! you have waited ten years on the rack?
You?" and again I looked at the fair face framed in
tresses which would have made her fortune of
themselves.

"He never finishes the drama. He writes and re-
writes, and I am to take the title role."

"What is that?"

ing up the letter so as not to compromise the old
bonne at all.

As I entered the place I heard a singular noise
overhead, and when I knocked on M. Mardon's
door I was asked to enter.

A singular scene met my gaze.

In his arm chair near the oval table sat the little
Frenchman, but he was tied down.

His face had grown livid struggling for freedom,
and the moment he saw me he shrank to the depths
of the chair and gasped.

We were alone in the room and the light fell
across the old man's face, rendering it more feroc-
ious than ever.

"Where is she?" he almost roared.

ing heavily like one in a lethargic sleep; then, lean-
ing toward old Vesta, I said:

"I will go. I know the Quartier well. It was my
home years ago. It never changes for me."

"Go! go! The sooner the better. He has amassed
wealth enough to put Vivian in the best play. But,
if she hasn't gone home—heaven help her!"

The old housekeeper clasped her hands and
breathed hard.

Monsieur Mardon raised his head, but his eyes
had a wild stare, and his hands shut madly as if
under the spell of anger which he had displayed on
my entrance.

Vesta followed me to the lower door, and there
wound her long fingers about my wrist.

It was a nest of a house, I knew; an old structure
with half an hundred rooms, and I could not locate
the singer of the song.

In the hall higher up I paused and listened.

Perhaps the singer would break forth once more,
and then I would go straight to the mark.

I did not wait in vain for all at once the song was
resumed, and I bounded away. Down a narrow
corridor I plunged, until stopped by a hand, and a
man threw me against a wall.

It was so sudden and startling that I lost my
breath, but the next moment the man laughed in my
face.

"Wait! she will finish directly," said he. "Don't
break the only song we have ever heard in this old
trap."

"Where is it?" I asked.

"Down there—in the last little nest. How she
found the place, heaven knows. Wait, Monsieur,
There! she is through now, but don't interrupt them
yet."

"Them? Then —"

"Old Marjorie has found her bird," he broke in.
"She has waited so long, and strange to say, the
fledgling came back like a carrier pigeon."

"Is it Vivian?"

He shook his head.

"She was not 'Vivian' when she went away," said
he. "But out there in the streets they get new
names, and she may have come back with one."

"Did you see her?"

"No, no. I dared not look in upon old Marjorie.
It is too sacred, monsieur. She has found her fledg-
ling. She has found the little bird that left the nest
long ago. She has Marjorie's voice, the bird has—I
knew it at once."

All this made me eager, almost mad, to open the
door almost at my hand and look into the chamber
beyond. I burned with a desire I could not control,
and, breaking from the stranger, I pushed forward
and seized the latch.

"Once more, child," said a low voice as I pressed
the latch. "I want to hear it again. Ah, what a
voice you have, and when the good gentleman finds
you he will give you a chance to captivate Paris."

I listened to the song which once more floated up
from the lips of the unseen singer, and the man,
stealing to me, leaned against the dingy wall, and
with bowed head and muttering lips waited till the
last stanza had been sung.

Slowly then I opened the door.

Beyond it stood a low couch in the middle of the
room, which was quite small, and upon the pillows
lay a face framed in snow white hair.

But this was not all.

Bending over the couch was a figure which I re-
cognized, though I could not see the face, for the
unloosened hair falling like a sea of glory over the
faultless shoulders told me that it was Vivian.

I stepped forward softly, so as not to disturb the
pair. I saw the lips of the young girl touch softly
the wrinkled face for the moment glorified by an in-
ward satisfaction, and then a pair of arms came up
and encircled Vivian's neck.

What they said in the silence, which I dared not
break, is one of the secrets I may never know; what
they did in that last embrace I but faintly saw, but
when the girl at last unwound her arms, and let the
half lifted head fall back upon the pillow, she saw
that she was not alone with the dead.

"I came back!" she said to me. "The bird M.
Mardon kept so long in his cage came home to the
old nest, and the mother bird waited for her fledg-
ling."

I was about to speak when the hand of Vivian
fell like a snow flake upon my arm, and, stepping
nearer the couch, she lifted her voice in the song
which I had already heard.

"It was her song," said she at the conclusion
"and I used to sing it here. By the song she knew
me, for I am not the little Charlie of long ago, but
the Vivian of the future."

And when I turned away it was after she had
promised to come back and see Monsieur Mardon
before he died, but she did not get to see him in life.

In the old arm chair sat her strange guardian,
with old Vesta on the watch, but the eyes no longer
had the wild stare of the mad, and the hands were
still.

Time came when Vivian and I pieced together
the dramatic treasures of Mardon's desk, and when
she stood forth radiant in her beauty, capturing
Paris by the spell of her talents and her charms;
but the first encore was sure to bring from her the
song which I heard her singing when she stood
over her mother in the little house in the Latin
Quarter.

Vivian never forgot it, and she sings it today with
the same pathos which has moved thousands to
tears, even when they did not understand why it
was so dear to her.

FLIGHT OF BIRDS.

A Russian proprietor, several years ago, wishing
to learn the direction of flight of the many varieties
of birds that visited his estate, caught a certain
number of these birds and attached to their tails
little tubes containing his address and a request in
Russian, French, German and English to let him
know when and where these birds should be taken
or killed.

No reply came until the present year, when he re-
ceived one from an unexpected and interesting
source. It was addressed to him by Slatin Pasha,
a prisoner of the Mahdi since the fall of Khartoum,
who recently regained his freedom and appeared at
the Geographical Congress in London. He states
that in November, 1892, a bird was killed in Dongola
which bore a tube containing a paper which was
brought to him to translate. He was overjoyed to
receive a letter from Europe, even in this strange
method, and resolved, if he ever regained his liberty,
to reply to the Russian ornithologist. This he has
done.—*Information*

A NEW VERSION.

There was a little girl
Who had a little curl,
Right in the proper place;
But she was caught out in the rain,
And greatly to her pain
Her golden hair is hanging down her face.
—*Town Topics*



"Alas! he has never confided that secret to me.
He tells me that I possess the voice, face and figure
for his heroine, but he never names her for Vivian."

She laughed again, a silvery laugh that sounded
strangely in the darkening park, and then rose sud-
denly.

"Is M. Mardon mad?" I asked.

"He is strange," she answered. "He found me in
the Latin Quarter ten years ago, and said he would
have all Paris at my feet when his drama was on
the stage. But Monsieur, one grows old waiting,
and one loses one's opportunities, you know."

"I did not like M. Mardon from the first," said I,
recalling the sinister look of the old playwright.
"What is he going to make out of Vesta?"

Vivian laughed.

"What she is now—his slave. But I—I, monsieur
—I am tired of waiting. Good night."

She was gone almost before I could watch her
flight, and I was alone on the bench in the little
breathing spot. I had seen "Vivian." I had found,
perhaps the very one I sought, but she was the
ward of Monsieur Mardon, his future star, the little
girl who owed her life to him, yet who waited in the
dark with her pretty face and transcendent talents
hid under a bushel.

I walked out of the park in a maze. I crossed
the street beyond and stopped. Why not go back
and hold another interview with this old man?
Why not offer to help bring Vivian out now, and not
wait until she had waited too long on his slow mind?

Once I started back, but stopped again. It was
not my trade. I had no right to come between
Vivian and M. Mardon, but I wondered if others
would not take up the girl's cudgel if they but knew
the circumstances.

The next day and the next I—thought of Vivian.
I had given Vesta my address, for I always patron-
ized a little hotel in the Rue Bonfou, but I did not
expect to hear from the couple in Mardon's house.

Late in the afternoon I was surprised to have
brought up to my room a letter which I tore open at
once.

Would I come to No. 33 Rue Bogenreux at once?
It was the girl's home. It was also the abode of the
old lion who had driven me from the den with a
look, and I determined to go, at the same time fear-

I stepped forward and the next moment heard a
footstep behind me. At the door stood Vesta, the
housekeeper, and her finger rested on her lip.

"The drama is finished," M. Mardon went on,
"but you have robbed me of our star. Come, sir,
where have you taken her?"

I shot another glance at Vesta, over whose white
face stole a smile as she stepped inside.

"It is no nearer completion than it was when
Vivian came to this house," she whispered. "I
had to let her to the chair."

"And Vivian?"

"She went out to find you."

"Last night?"

"Yes, yes. She has not come back yet."

"She will not come back till that man brings her,"
cried Monsieur Mardon, fixing his keen, fiery orbs
upon me. "She is in his clutches, and he would
rob me of the star of the great drama. Push him
against the door, woman, and untie me. I'll show
him how he slips across the channel and plays rob-
ber in Paris."

I would have been in peril if the old man had not
been lashed to the chair, thanks to Vesta, and as it
was I felt back a little so as to be out of reach if he
should force the knots and obtain his freedom.

"I sent for you to ask you if you knew where she
is," said Vesta. "She knows but little of this part
of the city, for here she has been kept in for ten
years. She came from the Latin Quarter, which
she knows by heart, though it has changed since
her childhood days. Her mother —"

"She was not an orphan, then?" I interrupted.

"Her mother, so M. Mardon once confided to me,
died several years after he brought her hither. I
once tried to find the home, but was thwarted by —
you may guess whom," and she glanced at the old
man in the chair.

Vesta was silent for a second, and then resumed:
"If you could find Vivian it would be good. It
will soon be over with him, and then the strange
guardianship ends. She may have gone back to
the old place like a bird held in captivity. She may
have gone to look for the old home nest—I don't
know."

I looked again at M. Mardon, whose head had
fallen forward on his breast, and who was breath-

"He won't finish the great drama. I know where
all the notes and skeletons are. It's a wild jumble,
Monsieur, but you may put them together—you and
Vivian."

With the scribbled address, which Vesta said she
had once worried from M. Mardon, I set out upon
my hunt for the lost girl.

The lights of park and square blinded me; the
glare of the thousand and one candles of the boule-
vards drew me on and on like will-o'-the-wisps un-
til, scarcely knowing whither I went, I entered the
most famous part of gay Paris—the Latin Quarter.

Old scenes rushed over my excited brain as I
stood once more under the light of the cafe and hall.

I heard the clink of goblets, the wild laughter of
the gay and half drunken, the song that soared
heavenward in wild abandon, and the cries of the
absent-minded slaves as they figured over the "green
death" in the ecstasy that kills.

Men and women rushed past me singly or
in reeling groups; I listened to the revel of song
and dance until my own brain seemed to stagger
when I hurried away.

I had a mission to perform. I had come down
into that harvest field of midnight revelry for a pur-
pose, and to forget it would be to imperil Vivian's
future.

Armed with the address given me by old Vesta, I
turned suddenly into a little court and stopped
among the shadows there.

A lamp flared and flickered overhead revealing
the old tumble down houses that surrounded me,
but the forbidding scenery did not stop me.

I plunged into a hallway and reached a rickety
stair.

No *bonne* stopped me now; no night watch came
to resent my intrusion, and I kept up the dark flight.
Would I find Vivian in such a place? Impossible!

Half way up the stairs I fell against the wall.
A voice had come down from overhead.

It was not a voice that alarmed me, for it was
couched in song, and while I listened to the won-
derful strain I seemed transported to another
world, where only the sweetest and bluest sing the
songs of rapture.

I did not stir till the last note died away, and then
I pushed on again.

✱ Miscellaneous ✱

Sothorn. During the remainder of Mr. Goodwin's engagement the Wednesday matinee will be discontinued.

HAYMARKET THEATRE.—Lewis Morrison, in "Faust,"

had a fair week. This production has frequently been seen here and that it lasts so well is its best endorse-

ment. "Faust" closed 18 and "The Devil's Auction" opened with a cast change Sunday. In the large company

are the following people: Mildred Holden, Anna Moore,

Mamie Conway, Annie DeVere, George Melville, A. W. Decker, William Young and others. The specialties will

be by the Donazetta Trio, the five Salamonis, the midget
 Jaysons and George Melville. Next week, evening 26.

Tim Murphy, in "A Texas Steer."

LINCOLN THEATRE.—Good houses saw the "Spies of the Week." It closed 18, and will be followed by

"Delmonico's at Six," which opens with a matinee Sunday. The company will include Nellie Durbar, Ollie

Evans, Bella Vivian, Clara Bell, the Hart Sisters, Charles

F. Jerome, Charles J. Stine, George F. Hall, F. W. Caldwell and E. J. Dalton.

ALHAMBRA THEATRE—After a week of good business "The Sidewalks of New York" closed 18, and at the

Sunday matinee Gus Heege opened a week's engagement,

in "A Genuine Gentleman." Manager Liu has given this play an improved stage setting, and in Mr. Hooge's

support will be seen Sadie Connolly, Marri Osborne and other valuable people. Next week Bobby Daylor open.

ing 26.

ACADEMY OF MUSIC—Two melodramas will be seen this week, the first half being devoted to "Land of the

Midnight Sun. On Thursday evening the bill will be changed and, for the remainder of the week, the same

company will play "The White Squadron."

HAYLIN'S THEATRE.—Barney Ferguson had rather light business last week in his revived edition of McCarthy's

Mishaps," closing 18. "The World Against Her" opened with a matinee Sunday for a run of a week. Agnes Wal-

lace Villa and a capable company will appear.

HOPKINS' THEATRE (South Side).—The stock company will play "Sam'l of Posen" this week, and the vaudeville

will be furnished by the following people: Clifford and

Fielding, Julia Calhoun, Watson and Hutchins. Mons.

11 | **HORSING' THEATRE** (West Side)—The stock company

will play "True Irish Hearts." The vaudeville textures

produced both at the West and South side houses.

composite moods of this complex creation. Mr. Dodson's creation of the stern, uncompromising Andrew Gibbard was without flaw, and W. H. Crompton, as Sir Lyle Faversham, accomplished the exceedingly delicate task of contributing comedy to a very serious play with fine discretion and excellent effect. Commendation is likewise due to all others in the following cast: The Reverend Michael Faversham, Henry Miller; Sir Lyle Faversham, W. H. Crompton; Edward Lashmer (Father Hilary), George E. Bryant; Andrew Gibbard, J. E. Dodson; The Reverend Mark Dorey, Robert Wood; Willycombe, E. Y. Jackson; Annie Lashmer, Viola Allen; George Gibbard, Ida Conquest; Mrs. Conquest, John P. Whitman. The ninth week of the season of grand opera at the METROPOLITAN OPERA HOUSE began Jan. 13, with a performance of "Les Huguenots," as mentioned in our last issue. Arrigo Boito's six act opera, "Mefistofele," was given 15, for the first time in many years, with the following cast: Margherita, Mme. Calve; Marta, Mme. Manelli; Faust, Sig. Crenonini; Wagner, Sig. Vanni; Mefistofele, Edmond de Reszke; Elena, Mme. Calve; Pantaflo, Mme. Manelli; Nereus, Sig. Vanni. Owing to the illness of Jean de Reszke "Tristan and Isolde" was not sung 16, but "Die Walkure" was substituted, with Marie Brenna, Lila Beeth, Mlle. Oltzka, Herr Wallnofer and Sig. Kaschnann in the cast. "Carmen" was the offering 17, with Mme. Calve, Mme. Melba, M. Lubert and Sig. Ancona in the principal parts. "Faust" was given matinee 18 and "Cavalleria Rusticana" and "I Pagliacci" evening of that date.

MINER'S BOWERY THEATRE.—Hyde's Comedians are playing their first Bowery date this season, and the opening houses on Monday, Jan. 20, were well filled. The usually excellent programme provided by the combination under this title has been improved upon this year, and an exceptionally strong bill is presented. First on the list is George E. Austin, whose comedy work act put the audience in a happy frame of mind at the start. The Midway, juvenile character sketches, kept up the fun. Then came a change to serious business. In the form of Fanny Mora, a young contralto singer of sweet and powerful voice, her selections were encored. Thornton Carlton, who has replaced Murphy and Karsale on the bills, presented their new, laughable sketch and Mr. Thornton's mirth provoking antics and make up caught on at once, and the house was in roars of laughter throughout. Miss Carlton's singing and dancing also came in for its just share of applause. Lizzie and Annie Daly, in dancing creations, showed remarkably clever style and much novelty. Then came Follie Holmes, "The Irish Dances," and her reception was very good. In keeping with her style of singing, thoroughly hearty and wholesome. She warbled several of her most seductive ballads, and thrilled the hearts of the excitement loving Cels particularly by her rendition of "Come Out in the Alley," an invitation to "de scrap." Her comic songs, "Follie's Murky's Wake" and "Lancey's Mistake," also found favor with everybody. Harris and Walters produced their specialty, "The Lamp Post Inspector," and the mixture of fun and singing in with excellent results. The Wilton Duo, W. D. Wilton and W. H. Barber, two remarkably clever experts on the wheel, performed many astonishing equilibristic tricks on two wheels, also on one, and were enthusiastically rewarded with repeated encores. The boys' quiet rendered songs and choruses in characteristic make up and with good harmony effects. "A Striking Resemblance," a rollicking farce comedy, closed the show, and gave an opportunity to John Ray to do his "Lucky" in his comedy creations. Emma Ray was an able assistant, as were also J. Ray, Fannie Midgley and Sager Midgley. James Hyde is manager for Richard Hyde Co., W. Gallagher, business manager; Johnny Ray, stage manager. Next week, Gus Hill's Novelties.

PROCTOR'S PLEASURE PALACE.—Big business continues to rule at this house, and each succeeding week Manager Proctor endeavors to outdo his previous efforts at amusement plying. The offering Jan. 20 and week included an excellent house bill, together with Weber & Fields' Vaudeville Club, George Tinsler, so well known on the minstrel stage, made his first appearance at this house and made a decided hit. Mabel Sullivan, the "Whistling Patti," appeared and received much applause for her work. Bonnie Thornton, comedienne, repeated, and as given a hearty reception. The Twin Sisters Abbott, vocalists, began their second week prime favorites. Elsie Adler, dancer, continued to find favor for her work, and George Lockhart's trained elephants, although in their twenty-first week, still are popular. Strong, Cary, Arukha, Roszka, and Brinke, circus trio, were still held in favor, as were Gertrude Mansfield, comedienne; Mat Farnum, in dancing specialties; and the Sanford Sisters in songs and dances. The Miners' Bowery Theatre, former, captured their audiences as they always do, with their exceptionally clever work. Sam Bernard, German comedian, was as big a favorite as ever, and Melvyn and Heath black face comedians, found themselves popular. The evening bill consisted of their work. Will H. Fox, in "Fadaway," entertained and amused with his act, and Lizzie B. Raymond, comedienne, received her full share of approval. The Fasens did well in comedy sketch, with a new color, and were well received. The comedy duo, "The World's Boldest," Melvyn and Heath's afterpiece, was amusing.

PROCTOR'S THEATRE.—The programme for week commencing Jan. 20 was fully up to the standard of this cozy house. Mlle. Pina-Rose presented Vance Thompson's pantomime, "A Japanese Doll," and jumped into favor at the start. Also, Frascy, acrobatic dancer, with a new color, and was well received. Charles, Edson, heavy weight lifter, found favor for his work. Jules Levy, comedian, was a pronounced favorite. The Follie Brothers, head and hand dancers, received full evidence of approval for their make up and brilliant and witty comedy, and well as Sam and Morsey, in songs, from "A Day in Court," continued to cause much merriment. Minnie Lee, ballad singer, was well received, and her new color, and her recent comedy, was popular. The comedy duo, "The World's Boldest," Melvyn and Heath's afterpiece, was amusing.

HEINRICH ZOLNER'S PATRIOTIC OPERA.—"Bei Seid" (The Soldier) was rendered in oratorio style Jan. 19, in George Music Hall, in commemoration of the twenty-fifth anniversary of the founding of the German Empire. It was rendered by Lillian Haupt, Mrs. Edith Erdmann, Messrs. George W. Ferguson, Carl Nasser, Heinrich Meyer, Hans Seitz, Emil Seiger, and the male chorus of the Liederkreis Society and an orchestra of sixty players.

MATTHE JAMES and J. Peter Zahuske (non professional) were married Jan. 14, on the stage of Miner's Fifth Avenue Theatre, during the performance of the "Fanny & Mabel" for the season of 1913, of which the bride is a member. The Rev. George H. B. Swell conducted the ceremony. The contracting parties are as follows:

EXTRACTS.—Jesse has bought suit against Nell Burgess and his wife to foreclose a mortgage which she alleges was given to him in May, 1905, to secure a debt of \$5000. Mr. Moss says that default has been made and that the money has been due and unpaid since that date.

YVETTE VIOLETTE.—This is making a short concert tour of the larger cities, under the direction of T. D. Marks, made her first appearance in this city Jan. 19, at the Metropolitan Opera House. She was supported by a concert company which included Amy Hartley, Louise Engel, Warwick Gaynor, Gertrude Hartley and Joseph Pizzarello, pianist. Gilmore's band, under the baton of Victor Herbert, was a special attraction.

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PALMER'S THEATRE.—John Drew entered on Jan. 20 upon the third week of his engagement, and produced upon that date, for the first time in this country, "The Squire of Dames," a comedy, in four acts, adapted from the French of Alexandre Dumas, fils, by R. C. Carton. This play was first produced in Paris about thirty years ago, under the title of "L'Ami des Femmes." The play was then a great success, and it is now being revived in London. Mr. Carton's adaptation was first produced on Nov. 5 of last year, by Charles Wyndham, at the Criterion Theatre, London, Eng. It met with instant and long continued success, and after its success in London, it was brought to this city. Its success, both in this city and on the road, is already assured. Mr. Carton has done his part with remarkable skill. His version of the play is not a translation, but an exceedingly skilful adaptation, which has retained most of the form of the original and nearly all of its spirit, while he has eliminated entirely all of those offensive portions which were even too strongly flavored for the French palates of a few years ago. In its present form we learn from the play that Mr. Kilroy, the Squire of Dames, is a gentleman of wealth and leisure, who, in favor of any other employment, has the study of women as a specialty. He is a remarkably close observer, a quick thinker and cogent reasoner. He is by no means a trifler, but is actuated by a sincere desire to serve those of his feminine acquaintances who need his wisdom and direction. He becomes acquainted with Adeline Bennett, a married woman, who has left her husband shortly after their marriage because of the revision of feeling following the receipt of information concerning an early indiscretion of the man she married. Mr. Kilroy meets her at a critical time, when her heart is yearning for sympathy and love, and when she is being sorely tempted and in danger of falling a victim to the specious pleadings of a lover, whom she would at least be seriously compromised. He who is asking of her the formation of a compact of platonic friendship is Sir Douglas Thorburn, a very susceptible and intensely jealous gentleman, who speaks both warmly and discreetly. Kilroy soon discovers how matters stand, and, in spite of Mrs. Bennett's irritation at his meddling in her affairs, constitutes himself her friend and guardian, and by his good nature and confidence, saves her from error, and restores her at last, a willing and happy captive, to her husband's arms. While engaged in this praiseworthy task, however, he meets his own fate in the form of a wealthy American girl of excellent taste and strong character, who is engaged to a young man, a student, who is a member of the same university. This is but a meagre outline of a story which in its unfolding upon the stage is graced with many details of most charming diplomatic finesse, and of a rare and delicate touch, which, though unnecessary to the plot, add greatly to the entertainment of the audience. In this work Mr. Carton has given us a play as clearly, as sympathetically and as delightfully refreshing as his last, "The Squire of Dames," and which is highly praised for the skill and delicacy of his handling of the theme. Although there is but little action in the play, its absence can not reasonably be deemed a fault, for the play is a comedy, and its chief interest lies in the genuine wit, allied with sincere sentiment. The performance was almost an ideal one, the only discord having been made by Arthur Byron, a good actor, whose work we have often had opportunity to commend. 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Variety and Minstrelsy

Under the Tents

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NOTES FROM THE KINCAID SHOW.—Our Winter quarters are at present a busy sight. New wagons are being built and gold leaf is flying, while the stock is in the pink of condition. The animals are looking well, and the monkeys keep up their pas-

time of three ring peanuts at the ba-oon. You can hear the birds in the animal house sing from dawn to dusk. This show will travel overland with sleepers, built expressly for ring people. Mr. Kincaid has engaged the following talent: Walter L. Burke, clown; Sidney Roberts, comedian; Max Hurley, contortionist; E. Finn, Circusian girl; Oda Geogg, specialty, and Diamond Parrell, knife thrower and king of the cow boys. The show will

CLARK SHOW NOTES—We are still out and playing to fair business. Everybody with the show is well excepting Wm. St. Arno, who has been sick since last August with typhoid malaria, but is getting better, which we are all very glad to learn. The show is improving all the time, having now sixty-five head of horses and mules, and twenty-one bags, three wagons, two hacks and three bays.

NOTES FROM SPARKS' CIRCUS.—Harry Berk and Jos. Warten, musicians, are late additions to our band. Golt and Wheeler have introduced a sensational aerial act, which is meeting with great success.

some novel surprises in store for his patrons next season. The company engaged, so far, includes the three Bros. Hunting, Mr. and Mrs. Cleveland, the Ahearns, John J. and Florence Murray, Barry, Dash, Ington and Barry, Picard Bros., and Prof. Harry Mohr and E. Wack's Military Band. The Annex Museum will be managed by Prof. Chas. E. Griffin, this making his eleventh consecutive season in that capacity.

THE THIRK KRNOS appeared at the Front Street Opera House, Worcester, Mass., last week. They go with Walter L. Main's Circus next season, making their fourth season with Mr. Main.

FRANK A. ROBBINS is touring the South with a tent show. Mr. Robbins may have a circus and menagerie on the road next season, having retired from the Hunting Show.

ROBERTO DE CIRCO GRISIN, in the City of Mexico, is Romping around with the Fiddly Debs. Max Good

cometists): the Flying La Vans, Andree and Golden, high divers; Athos Family, Unthan, Ben Bark, Achmetrou, Murphy and Hamy, triple bars; Eck Sisters, Sam Hurt, Wm. Ralband, Tony Lowande, Celeste, the De Novas, Nana Gilfort, Carr and Ingram, sensational gymnasts; Rupperton, equilibrist; Albert Crandall, Welton's strained cats and the popular clown, Dick Bell. Everybody is well and they are playing to good business.

ARTHUR AND CORA ADAIR, head balancers and perch, have signed for next season with Ringling Bros., making their second season with the World's Greatest Shows.

WESLEY BAUM, tattooed man, and Miss Lulu, tattooed lady and dancer, have signed with Sells Bros.' Show for next season.

PRESS AGENT JOHN E. HOYLE, of the Sells Brothers, Adam Forepaugh Big Show of the World, is in

JONES' BLACK HUSSAR BAND AND QUARTETTE re-engaged with the great Wallace Shows, making their sixth consecutive season with that organization.

MINNIE PATTERSON, for several seasons with the Gardner Circus in South America, has just returned, after a most successful year with various companies in the West. In this year, all companies

MARTINO LOWANDE JR., the young Brazilian rider, has left Cuba, joining Orlin's Circus in Mexico.

Portland.—At the Marquam Grand Lincoln J. Carter's Company presented "The Defaulter" Jan. 10 and

11, to fair business. The theatre is dark at present. Eddie Ellsler will come 27 and 28, and Thomas W. Keene 30 to Feb. 1.

CORDELL'S THEATRE—The Bacon Stock Co. presented "The Great Goodbye" week of 6. Business was good. "The Danites" was pulled 15.

NEW PARK THEATRE is dark.

WONDERLAND—Julia Winchell, Belle Mammie, Harry Bernard, Biddle Hates, Lily Watts, Carrie Winchell, George Troxell, Nellie Lamore, Jessie Reed and Cappel.

ASTORIA—Raye Hampton, Sadie Downey, Loretta Howard, Lady Zetta, Frank Howell, Max Howell, The Mandelins began a return engagement at The Regency for Chicago, and will appear at Robert Bell's Orpheum Feb. 3.

LEWIS—The Looney Lady Orchestra.

GENERAL MUSIC HALL and THEATRE—Ella Hall, Lexott, Ethel Clifton Wosdy, Signor Raymond Diaz and D. Chrisman.

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WASHINGTON

Seattle.—At Corday's Theatre the Smith-Liebo began the fifth week of their engagement Jan. 1, when "My Geraldine" was the offering, and it once more judges the esteem this company is held in from the size of the house, it would be pronounced immense. Week of "The Harvest Moon" drew big houses. "The Hoop of Gold" will be the offering week of 29. The Saturday

SEATTLE THEATRE.—Edna Elsler delighted fairgoers with "The Little White Boat" on Thursday. The capital of the house is being tested nightly. People like "Moss Goshawks," "Bertha," "The Long, Phoebe Brown," "Win B. Girard," "Edna K. Lahr," "Lulu Watts," "Joe Cartwright," "Maud Hammond," "Georgia Routhen" and "Helenie Mizson."

FAIRY.—W. Z. Clark, of the Seattle Theatre, is on the sick list. It is rumored that John W. Hanna, the

Wilmington.—At the Grand Opera House a fair sized audience was pleased with the first presentation in this city of "The Fatal Carol" Jan. 15. "A Midsummer Night's Dream" drew a large audience 17. T

Garrick Co. in "Thrills" did excellent business to performances 18. Al G. Field's Minstrels drew a large house 29. Booked: Fields & Hanson's Drawing Cards 2; "Howing the Wind" 24; Weber & Fields' Olan Co. Feb. 1; Camille D'Arville 3; "Rush City" 6.

Bison.—The American Gaiety Girls did a good business Jan. 13-15. "On Erin's Shores" had small audiences 16-18. Held in "Slavery" comes 23-25. "A Stagnant Pool" 27-29. "The White Venus" Extravanzas Co. Feb. 1, 4-5.

OSKELAND.—The Oskeland Co. in "Scourge of the South" 18. Nichols and Van Kordel, Feb. 1.

and Nellie Healey, Lizzie Johnston, Brothers Brown, Francis Herbert, John Lord, Dick Mack, Emma Colla and Signor d'Alma's trained animals.

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CALIFORNIA.

Los Angeles.—At the Los Angeles Theatre Robert Downing and Eugenia Blair presented "Ingomar," which was the first of the new season.

...titled audiences Jan. 6-9. May Irwin, in "Widow Jones" played to full houses 10, 11. Bookings: Fanny Rice 12; "In Old Kentucky" 15-18, Corinne 20-22, Louis James 27. ... The Barbark Theatre was fairly well patron a week ending 12, with Milton Nobles, in "For Review Only." The Phoenix 13-19.... The Orpheum holds to the mark with excellent performances and big audiences. New people 13. Mons. De Bressel Newell and stockholders: Hull and Hull, Claude Anton...

Sheldon has been the recipient of aid from the Acto Fund through the kindly offices of Manager Harry Wyatt.

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LOUISIANA.

New Orleans.—Varied and numerous have been the amusements offered the people of this city.

ing the week just ended and, despite bad weather, attendance has been very large at all of the playhouses.

GRAND OPERA HOUSE—Admirers of Richard Maasie enjoyed his presentation of *A Parisian Romance*. Beau Brummell, *The Scarlet Letter* and *Frank Karl*, and from the outset large audiences were in attendance. Robert Matthei, in repertory, fills week Jan. 19.

ACADEMY OF MUSIC—"Madeline" as sung by Cerni D'Arville, had a good effect upon her audiences, and

stinted price has been given her from the large turnout attracted. Robert Downing comes 19-25.
ST. CHARLES THEATRE — Excellent business was realized from the presentations of "Town Topics," "The Girl Left Behind Me" comes 19-27.
CONTINUED ON PAGES 749 AND 752

Journal of Interpersonal Violence 26(10) 1978-1996
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THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited),

PROPRIETORS.

GEO. W. KEIL, MANAGER.

SATURDAY, JANUARY 25, 1906.

RATES.

Twenty cents per line, single type measure; space of one inch \$2.00 each insertion. A deduction of 20 per cent. is allowed on advertisements when paid for three months in advance, and on advertisements measuring 100 lines or more.

SUBSCRIPTION.

One year, in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies 10 cents each. OUR TERMS ARE CASH.

THE CLIPPER is issued every Wednesday morning. The 12th, 15th and 18th (advertising) pages GO TO PRESS ON MONDAY, and the 12th, 15th and 18th on other days on TUESDAY.

The Forms Closing Promptly at 4 P. M.

Please remit by express money order, check, P. O. Order or registered letter and

Address all communications

For the Editorial or the Business

Department to

THE NEW YORK CLIPPER,

P. O. Box 2,300, or CLIPPER BUILDING,

25 and 30 Centre Street, New York.

In England—The CLIPPER can be obtained, wholesale and retail, of our agents, Smith, Ainslie & Co., 25 New-castle Street, Strand, London, where bound files of this paper may be seen.

In France—The CLIPPER is on sale at Branda's news depot, 17 Avenue de l'Opera, Paris.

As THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

THE CLIPPER ANNUAL.

With the incoming of each successive year those whose thoughts run in sporting and amusement channels await with eager expectancy the arrival of a regular visitor, whose coming is ever welcome—THE CLIPPER ANNUAL. The 1906 issue of this familiar compendium of all that is best in the theatrical and sporting world is now for sale, and it is being snapped up with the same avidity that marked its appearance in former years. Large as was the 1905 number, the current issue considerably exceeds it in size, a result due to the fact that, although the book years ago gained the distinction of being recognized in both hemispheres as the standard authority in the wide field it so completely covers, it has ever been the policy of its proprietors to add to its worth by introducing from year to year new and attractive features.

Those interested more particularly in matters connected with the world of amusements will find embodied in the volume complete and comprehensive chronology of everything of general interest that transpired in theatrical circles during the past year, together with a necrology embracing the names of all members of the amusement professions who quitted the stage of life during the same period, in all portions of the world. To the many of a sportive turn of mind the usual exhaustive chronology of events that have taken place in the year just closed within the domain of outdoor and indoor sport will possess absorbing interest; and they will also find that the customary extensive tables of championship, yachting, swimming, athletics, cycling, skating, curling, football, the turf, etc., have been carefully revised, added to and brought up to date, covering a period, in this book alone, of a dozen years.

The corner stone of the solid foundation upon which the reputation of THE ANNUAL rests, however, is the absolute reliability of the voluminous records, embracing every branch of sport, contained within its brightly illuminated covers. When THE ANNUAL came into existence, twenty-two years ago, it was but a small, unpretentious pamphlet, and at that time authentic records were comparatively few; but it was tenderly fostered, and with the rapid advancement of amateur sport by land and water, and the gradual widening of the field, there was a resultant constantly increasing demand on our space, while the large additions to the ranks of our amateur athletes, orsmen, cyclists, etc., the boom given to turf interests, the improvement in rowing appliances and in tracks, brought about a general upheaval of the old records, supplanting them with fresh figures, until now each recurring year witnesses many material changes in the tables of best performances in different departments. After the records claimed from time to time have been duly verified, they are carefully preserved for publication, the tables being annually subjected to the closest revision by editors of ripe experience and fully competent for the work in hand.

As is our custom, the pages of THE ANNUAL are embellished by illustrations that rivet attention, the beauty and value of the work being much enhanced by these artistic half-tone portraits of leading stars of the amusement world, and of those who have displayed championship form in the athletic field and on the cycling path during the past season, including a capital reproduction of the memorable scene at Manhattan Field when, in September last, in the international contest, M. F. Sweeney made his magnificent high jump of 6 ft. 5 in. Accompanying these portraits are interesting sketches of each of the subjects.

QUERIES ANSWERED.

NO REPLIES BY MAIL OR TELEGRAPH.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHOSE NAMES ARE IN THE CLIPPER FOR THE CLIPPER OFFICE. ALL LETTERS WILL BE ANSWERED ONLY ON RECEIPT OF THE CLIPPER OFFICE. IF THE CLIPPER OFFICE IS IN THE CLIPPER OFFICE, IT WILL BE ANSWERED ONLY ON RECEIPT OF THE CLIPPER OFFICE. IF THE CLIPPER OFFICE IS IN THE CLIPPER OFFICE, IT WILL BE ANSWERED ONLY ON RECEIPT OF THE CLIPPER OFFICE.

REMARKS.—About fifteen dollars per week, 20 cents per line.

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J. F. G. Philadelphia.—The present matrimonial venture of the party to whom you refer is his third.

X. Y. A. Decatur.—Address Harbach & Co., 89 Filbert Street, Philadelphia, Pa.

S. A. A. Kansas.—The party is unknown to us.

C. N. Boston.—We know of no one who we care to recommend. We advise you to remain in your present position.

E. R. Irwin.—We have had no intelligence from the company. Address letter in care of THE CLIPPER, and we will advise.

A. U. G.—He is touring Europe. The party is living in this city and holds some political appointment.

D. N. L.—Fifteen dollars per week. 2. Advertise in THE CLIPPER. See rates at head of this column. 3. With-out knowing your ability we cannot advise you to invest in it; therefore we deem it worse than useless to answer your several questions.

A. F. J. Greenville.—Address the Winterburn Show Printing Co., 116 Clark Street, Chicago, Ill.

F. D. J. Altona.—We do not remember the case, and could we recall it to mind we would not furnish the name of the party who, having been declared innocent of the crime, should not again be pilloried.

D. J. D. Pittsburgh.—You have had the title of your play published, but in it will not be permanently secured unless you have the play copyrighted within a reasonable time. 2. We do not think the title you suggest ever likely.

G. J. Rumford Falls.—1. Address Norman & Evans, Lockport, N. Y. 2. Address the Edison United Phonograph Co., 150 Broadway, New York City.

C. H. H. Philadelphia.—Your entire ignorance of the show business, as proved by your queries, renders it clear that you would lose all the money you might invest in it; therefore we deem it worse than useless to answer your several questions.

New York.—You are both wrong. Dan Daly was in Marie Jansen's support in "The Merry Countess," but the company disbanded in this city in November last. Mr. Daly did not go upon the Louisville stage, but engaged to appear in "The Lady Slaves," which will be produced in this city Feb. 3.

L. L. L. Boston.—Address the party in care of THE CLIPPER.

R. F. G. Hampton Roads.—See name of Thos. E. Shea in route list in this issue. He has the play upon the road.

M. V. G. New Madrid.—Address the Lawrence Novelty Co., 85 and 90 Centre Street, New York City.

R. A. New Orleans.—We never furnish information concerning the domestic affairs of professionals.

G. A. G. Albany.—There is a company bearing that title at present on the road.

L. L. L. Boston.—Address the party as per route list in this issue.

W. L. G. Montreal.—There are two versions of "The Private Secretary," one owned and controlled by Joseph Frohman, Empire Theatre, this city, and the other owned by J. H. French, 28 West Twenty-third Street, this city. Presumably they are both protected by copyright.

Q. V. H. Omaha.—Address letter to the party in our care, and we will advise it.

W. H. H. Friendship.—Address the party in care of Klaw & Erlanger, 25 West Thirtieth Street, New York City.

H. A. H. Philadelphia.—The party is unknown to us.

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GAMES.

To Correspondents.

D. J. DENSMORE.—Thanks for prompt and correct solutions, and appreciative observations, your own elaborate twenty-pounder next week.

JOHN GARDNER.—The usual card of information.

M. E. PRANDY.—Thanks for solution of 2,036, also for the most interesting productions of its kind; and, if we are not mistaken, the solvers will find the design particularly well hidden.

P. RICHARDSON.—The closing problem of La Strategie, Vol. 2, 1892, is No. 4,964, a twenty move miniature dedicated to yourself, which we commend to your "tender mercies."

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H. FRINK.—Thanks for solution of 2,036, also for the most interesting productions of its kind; and, if we are not mistaken, the solvers will find the design particularly well hidden.

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NO NEED TO BRAG. SEE OUR ROUTE.

Jan. 6-13, Alhambra, Brighton, big success; Jan. 20-27, Royal, Cambridge; Feb. 3-10-17, Collins' Music Halls, London. PROVINCIAL TOUR: Feb. 24-March 2, Empire Theatre, Newcastle; March 9, Empire Theatre, South Shields; March 16, Empire Theatre, Birmingham; March 23-30, Empire Theatre, Sheffield; April 6, People's Palace, Plymouth; April 13, People's Palace, Bristol; April 27, People's Palace, Sunderland; May 4-11, Empire Palace, Edinburgh, Scotland; May 18-25, Empire Theatre, Glasgow, Scotland; June 1, Middlesex Music Hall; June 8-15, the Washington, London; June 22-29, Alhambra, Brighton; July and August, home at Hughes' Cottage, Red Bank, N. J., returning to London in September. Permanent address, ELSMERE HOUSE, Mayflower Road, Clapham, London, Eng. Agents, R. WARNER & CO.

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AFTER SEVEN MONTHS' SUCCESS IN ENGLAND.
Have just concluded a highly successful engagement on Jan. 11 at MOSS' CARNIVAL, Waverly Market, Edinburgh, Scotland. There were a couple of so-called French clowns (from Lancashire) here at this time last season, but what a difference in success and act! There was a slight similarity, with a bed imitation of our original Twin Walk, which will be rectified on our arrival. Engaged for Southampton for eleven nights, commencing Jan. 13. Sail on 25th. Address, care of ALLEN & CO., 12 Union Square, New York City.

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Managers are notified they have no rights to use "Black Flag," "Gold Giant Mine," "Ole Olson," "Runaway Wife," "In Old Kentucky," etc. See list of others next week.
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Can be seen any afternoon or evening this week at BON TON THEATRE, JERSEY CITY, at 2 P. M. and 7:45 P. M. Managers desiring this very amusing specialty for balance of this or next season, also dates, address agents or care of CLIPPER. Have week of Jan. 27, Feb. 3, 24, and later open.

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NEW YORK, January 20th, 1906.

JAMES L. KERNAN, ESQ., Manager—Dear Sir: It is but just that, upon closing the engagement of the Sandow Trocadero Vaudeville at the Howard Auditorium, that I, in behalf of Mr. Sandow and Company, should substantially indicate our sincere appreciation of the courtesies received, and also to congratulate you upon the artistic beauty, refined equipment and practical conveniences of your beautiful temple of amusement. The week's receipts were eminently satisfactory, so much so that it would prove most gratifying to play a return engagement at the Howard Auditorium this season, and to book with you for 1897. Very sincerely yours,

F. ZIEGFELD JR.

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ALL MEMBERS, NOTE WELL!
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